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M
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T95Q3
1912
c.1

MUSI



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MUS163-96

4pts

JOAQUIN TURINA

QUATUOR

pour

Deux violons, alto et violoncelle

ÉDITIONS MAX ESCHIG
48, RUE DE ROME, PARIS - VIII^e

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.T95Q3
1912
c.1
MUSI

QUATUOR

1^{er} Violon

I

Prélude

Joaquin Turina

Andantino $\text{♩} = 60$

Musical score for the 1st Violon part of the Quatuor I Prélude by Joaquin Turina. The score is written in G major (one sharp) and 2/4 time. It begins with a tempo marking of Andantino at 60 beats per minute. The piece is divided into two main sections: Andantino and Allegretto. The Andantino section features a variety of dynamics including *ff*, *pp*, *cresc.*, and *dimin.*, along with triplets and a first ending marked with a circled 1. The Allegretto section starts with a tempo change and includes dynamics such as *p*, *molto*, *f*, *dim.*, *p*, *sfz*, *p dolcissimo et bien chanté*, *sfz*, *dim.*, *p*, *pp*, and *ff bien chanté*. It also contains triplets and a second ending marked with a circled 2. The score concludes with a final *ff* dynamic and the instruction *bien chanté*.



1^{er} Violon

3

④ *ff* *p*

cresc. *f* *dim.*

⑤ *p* *cresc.* *dim.*

⑥ *pp dolcissimo* *cresc.*

Andantino

dim. *ff* *pp*

pizz. *arco* *cresc.*

⑦ *cresc.* *f bien chanté*

⑧ *dim.* *pp* *cresc.* *f*

⑨ *dim.* *p*

pizz. *pp* *p* *arco* *rit.* *f dim. molto* *pp* *pp*

1^{er} Violon

II

Allegro moderato ♩ = 108

Très retenu

a tempo

ff

dim.

(10)

dim

p

Tempo

ff retenu

ff

p

pp

Moins vif

p

(11)

cresc.

dim.

accel.

Très vif

p expressif et gracieux

(12)

cresc.

p

(13)

s^fz expressif

cresc.

cresc. *dimin.* *dim.* *pp* *grazieux*

14 *pp* *pp* *pp*

cédez *pp* *cédez* *cresc.* *ff*

ff *dim.* *p*

15 *cresc.* *cresc. molto*

Allegro moderato

ff

16 *ff*

Allegretto *ff passionné*

17 *p*

p

Très vif *pizz.*

1^{er} Violon

arco *cresc.* 18 *pizz.* arco *cresc.*

f *ff* *p*

19 *pp* *rit.* *pp* cédez peu a peu

Allegro moderato

pp *cresc.* *dim.* *expressif* *p* *pp*

20 *cresc.* *cresc. molto* *ff* *retenu*

a tempo *p* *pp*

Moins vif

21 *p* *p*

Très vif
p expressif et

gracieux

(22)

Très marqué
cresc.

(23)

dim.
sfz bien expressif
cresc.

dim.
p 3

cédez
peu
a
dim.
pp

(24) *peu*
Moins vif
pp dolcissimo

rall.
Andantino
Alto b...
pp

Très expressif
pp
3^{ème} corde
ppp

1^{er} Violon

III

Zortzico

♩ = 200

Assez vif, mais dans un sentiment tranquille

Vcelle Alto 2^e Violon Alto Vcelle 2^e Violon Vcelle
p *p* *dim.* *p* *cresc.*
 25 *dim.* *p expressif*
expressif *pp* *pizz.* *arco* *p dolcissimo*
 26 *cresc.*
f *dim.* *p* *sfz*
p *pp* 27 *pp* *pizz.*
arco *pizz.* *arco* **Allegro molto** 2^e Violon
pp *pp* *cresc. molto* *ff*
ff passionné
 28 *mezza forza*

cresc. *ff* *p dolce*
cresc. *f*
dim. *p* (29)
pizz. *arco* *pizz.* *pp*
1 *arco* *pp*
1 *Alto* *2^e Violon* *p expressif*
 (30)
Allegro molto *2^e Violon* *pp* *f*
pizz. *1* (31) *arco* *ff passionné*
mezza forza
 (32) *cresc.* *ff*
ff *dim.* *rall.* *p* *1*

1^{er} Violon

Tempo I, assez vif

pizz. Vcelle Alto Vcelle
 arco *p* *dim.*
 (33) *p dolcissimo*
 (34) *cresc.* *f* *dim.*
 pizz. *f* *p* *cresc.* *f*
 arco *cresc.* *ff* (35) *ff*
ff *silence* *Allegro* *1 sfz* *p*
 Andante *ff* *dim.* *p*

IV

Andante quasi lento

Alto

p *sfz* *p*

pp *p bien chanté et expressif* *sfz* *dim.* *3*

p *sfz* *dim.* *3* *p* *3* *3* *3* *cresc.* *3*

f *passionné* *3* *dim.* *p*

p *expressif* *cresc.*

f *dim.* *pp très expressif*

Allegretto

pizz. *arco*

pp *p gracieux*

dolce *cresc.*

f *3* *dim.* *dolcissimo* *3*

pp

1

1^{er} Violon

Andante quasi lento

Cello

(39)

sfz *dim.* *sfz* *dim.*

p *cresc.* *f* *passionné*

dim. *p* *cresc.* *bien chanté*

f *dim.* *rall.*

Allegretto

p *simple et gracieux* *p* *dolce*

cresc. *f* (40)

(41)

dim. *p* *pp* *pp*

pp *cresc.*

Andante quasi lento

(42)

pp *dolcissimo* *sfz*

dim. *p* *pp* *Enchainez*



Final

Allegro moderato

pizz. Alto
 2^e Violon
 arco
 p
 p *simple et bien chanté*
 cresc.
 2 (43)
 cresc. molto
 ff
 ff
 sfz p
 p
 2 (44)
 cresc.
 dim.
 p
 pp
 (45)
 cresc. peu a peu
 (46)
 cresc.
 Allegretto moderato
 ff
 ff
 pizz.
 p
 2

1^{er} Violon

2^e Violon

pp

(47) arco

cresc. molto ***ff***

pizz. arco pizz. arco

pp

Andantino mosso ***pp***

p dolce *cresc.*

(48) 2^e Violon

f *cresc.* *f* *dim.*

(49) *p* *cresc.*

(50) *cresc.* *p* *cresc.* *f*

dim. **Allegro moderato**

Alto Cello Alto Cello Alto

pizz. arco

p *cresc.*

bien chanté

51 *sfz expressif* 3 *dim.*

52 *cresc.*
cresc. molto *ff* *ff* *vi^{ff}*
sfz p expressif

53 *cresc.* *a tempo* *cresc. molto*
ff passionné

54 *pizz.* 2 *arco*
ff *pizz.* 1 *arco*
ff

55 *dim.* *p* 3 *cresc.* *dim.* *très expressif* *lim.* *cédez peu a peu*
 1 *rall. peu a peu* 2 *a tempo*
pp *cresc.* *pizz.*
ff *ff* *fff*

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Violin II

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QUATUOR

2^{ème} Violon

I

Prélude.

Joaquín Turina

Andante $\text{♩} = 60$

1 2 3

ff *pp* *cresc.* *f* *dim.*

① *p* *pp*

② *pp* *cresc.* *pp*

cresc. molto *f* *dim.* *p* *pp*

Allegretto

pp *sfz*

③ *sfz* *dim.* *p*

pp *ff bien chanté*

f pizz. arco **4** *ff*

p cresc. *f* dim.

5 cresc. dim.

pp **6** *cresc.*

Andantino *dim.* *pp* *ff* *pp*

pizz. arco *cresc.*

7 *cresc.* *f* *dim.*

8 *cresc.* *f*

9 *cresc.* *dim.* *p* pizz. *pp*

1^{er} Violon Cello Alto arco *rit.* *f dim.* *pp* pizz. *pp*

II

Allegro moderato $\text{♩} = 108$ *Très retenu**a tempo*

ff

dim.

p

a tempo

ff

p

pp

p

Solo

en dehors et bien chanté

acceler.

Très vif

p

p

cresc.

dim.

dim.

pp

pp

cédez

cédez

Moins vif

sfz cresc. molto ff

1

p

15

cresc. f en dehors

cresc. molto

Allegro moderato

ff

16

ff

Allegretto

ff

17

ff

p

dim.

Très vif

pp

18

cresc. bien chanté

pizz. pp

arco

cresc. f

en dehors

p^o.

19

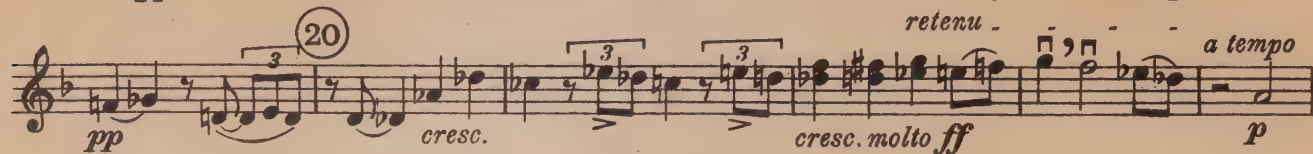
cédez peu à peu

rit.

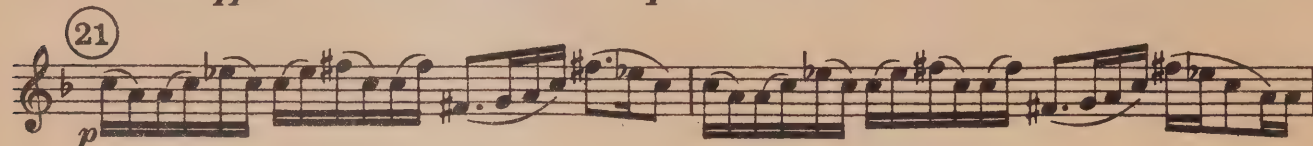
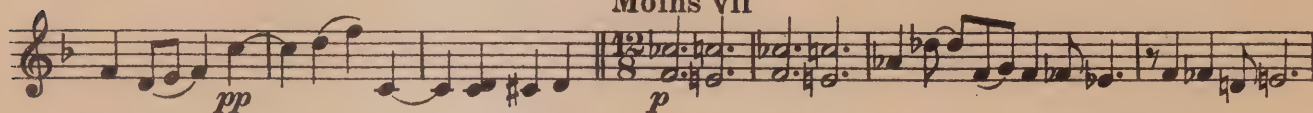
pp

2^{ème} Violon

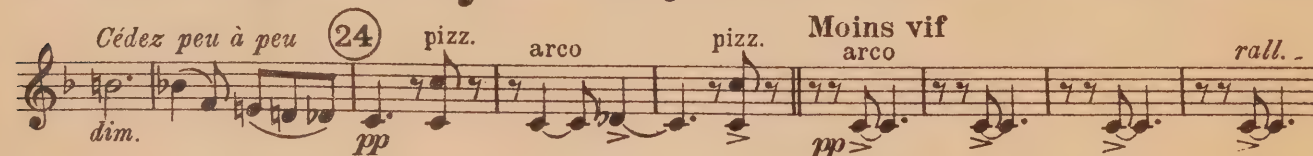
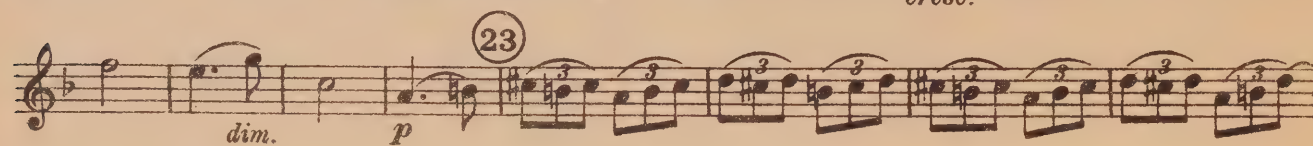
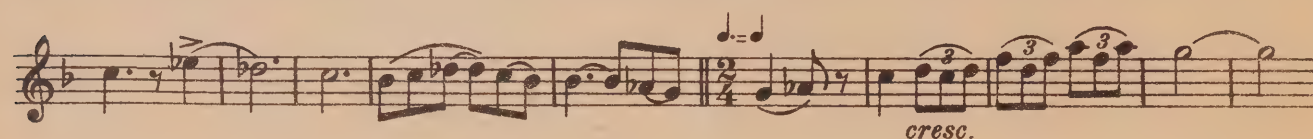
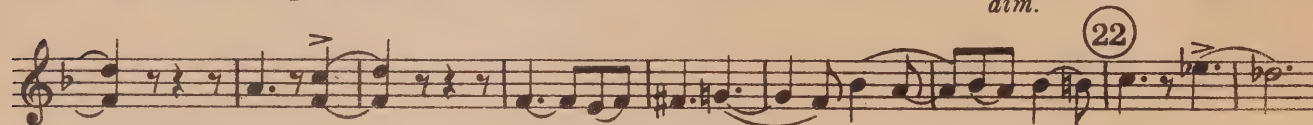
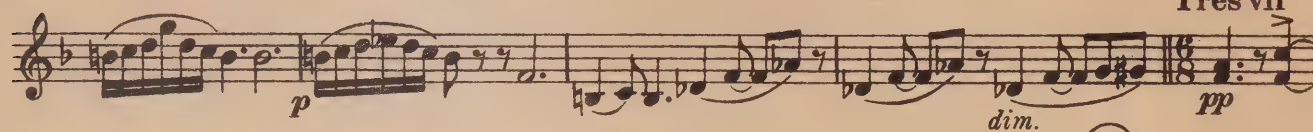
Allegro moderato



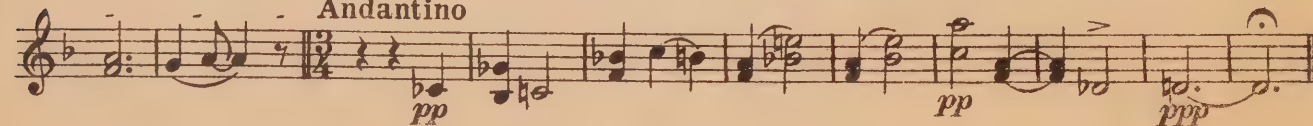
Moins vif



Très vif



Andantino



III
Zortzico

Assez vif, mais dans un sentiment tranquille

The musical score is written for the 2nd Violin part of a piece titled "Zortzico, III". The tempo and mood are indicated as "Assez vif, mais dans un sentiment tranquille". The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 5/8. The score is divided into measures by bar lines, with some measures containing repeat signs. Dynamics include *p* (piano), *cresc.* (crescendo), *dim.* (diminuendo), *f* (forte), *pp* (pianissimo), *sfz* (sforzando), and *pp* (pianissimo). Articulations include *pizz.* (pizzicato) and *arco* (arco). Measure numbers 25, 26, and 27 are circled. The score ends with a first ending bracket and a repeat sign.

2^{ème} Violon

Allegro molto

arco

pp *pp* *cresc.* *sfz* *ff*

pizz. arco (28) *mezza forza*

cresc. *ff* *pp*

cresc.

ff *dim.* (29)

p

pizz. arco pizz. 1

arco 1 1

pp

Allegretto

1 *pp*

(30)

pp

Allegro molto

Alto

1 *p* *sfz* *f* *ff*

31

pizz. arco *mezza forza*

32

cresc. *ff* *dim.* *rall.* 1 pizz.

Tempo I
assez vif

Vcell. arco *p* *cresc.*

33

dim. *p*

34

cresc. *f* *sfz*

pizz. arco *cresc.* *ff*

35

Allegro

ff *ff* *sfz* *pp*

Andante

f *marqué* *dim.* *p* *ff* *pizz.* *ff*

IV

Andante, quasi lento

Alto

sfz

pp

sfz dim. p sfz dim. p

(36)

cresc. f p

cresc. f bien marqué

(37)

dim. pp

Allegretto

pizz.

arco

p

p

cresc.

(38)

f marqué dimin. p pp

Andante quasi lento

sfz

p

pp

sfz dim. cresc. sfz dim. p

39

cresc. *f* *dim.* *sfz*

p *cresc.* *f* *marqué*

dim. *p* *rall.* 1 **Allegretto** *p* *p*

cresc.

40 *f* *ff* *marqué*

dim. *pp* 41 *marqué*

pizz. *arco* *pizz.* *arco*

Andante quasi lento *cresc.* *dim.* *dim.* *en dehors* *p*

42 *pp* *espress.*

marqué *pp* **Enchaînez**

V

Final

Allegro moderato

pizz. *p* **1** *arco*

cresc. molto *ff* *ff* *ff*

pizz. *arco* *pizz.* *arco* **(43)**

cresc.

Vif

sfz p *p*

(44)

cresc.

dim. *p* *pp* (45)

cresc. poco a poco

cresc. molto *f* (46)

cresc. *ff* Allegro moderato

p *pp*

pp

(47) *cresc. molto* - *ff*

pizz. *arco* *pizz.* *arco*

pp 1

Detailed description: This is a musical score for the 2nd Violin part, spanning measures 45 to 50. The score is written on ten staves. Measures 45 and 46 are in a common time signature (C). Measure 45 begins with a *dim.* marking, followed by a *p* dynamic, and ends with a *pp* dynamic. Measure 46 features a *cresc. molto* marking and a *f* dynamic. Measure 47 is marked with a circled number (47) and a *cresc. molto* marking, leading to a *ff* dynamic. The tempo changes to *Allegro moderato* at the start of measure 48. Measures 48 and 49 show a *cresc.* marking. Measure 50 begins with a *p* dynamic, followed by a *pp* dynamic. The score includes various musical notations such as slurs, ties, and articulation marks. The key signature changes from one flat (B-flat) to two sharps (D major) at the beginning of measure 48. The final measure (50) ends with a first ending bracket and a repeat sign.

Andantino mosso

Musical score for the 2nd Violin part, measures 48 to 52. The score is in G major and 3/4 time. It features various dynamics, articulations, and performance instructions.

Measures 48-52 include the following markings and dynamics:

- Measure 48:** *p*, *bien chanté*, *f*, *cresc.*, *ff*, *dim.*, *cresc. f*, *dim.*
- Measure 49:** *p*, *pizz.*, *arco*, *cresc.*, *p*
- Measure 50:** *ff*, *ff*, *p*, *cresc.*, *f*, *dim.*, *p*
- Measure 51:** *pp*, *pp*, *pizz.*, *arco*, *cresc.*, *dim.*
- Measure 52:** *cresc. molto*, *ff*, *ff*, *Vif*, *sfz p*

The score also includes a section for **Allegro** starting at measure 51, with parts for **Vcelle** and **Alto**.

cresc.

53

f très marqué

rall. - a tempo

cresc. molto

54

ff

fff en dehors

ff

ff

dim.

dim.

55

p

cresc.

dim.

4 rall. Vcelle

pp

pizz.

f

ff

ff

fff

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Viola

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MUSI

QUATUOR

Alto

I

Prélude

Joaquin Turina

Andantino (♩=60)

1

ff *ff* *mp* *p* *pizz.* *3* *1*

arco *cresc.* *f* *3* *3*

① *p* *p* *sfz en dehors très expressif* *3* *1*

sfz *cresc.* *p* ②

cresc. molto *ff* *p* *3* *pp*

Allegretto *pp*

3 *sf* *sfz* *dim.*

③ *p* *pp*

f *3* *3* *3*

④

ff *p*

⑤

cresc. *f* *dim.*

cresc. *dim.* *pp*

⑥

cresc. *dim.* *pp*

Andantino

ff *p* *pp* *pizz.* *arco*

⑦

f *marqué* *cresc.*

f *dim.* *sfz en dehors, très expressif*

⑧

cresc. *f* *cresc.*

⑨

dim. *p* *p très expressif*

cresc. *f* *dim. molto* *p* *3* *marque* *p* *pizz.*

(14) *cedez -*

dim. *pp*

cedez *Moins vif*

cresc. molto *ff* *ff* *dim.*

(15)

p *cresc.* *cresc. molto*

Allegro moderato

ff

(16) *ff*

Allegretto
plus lent

ff

(17) *dim. molto* *p* *dim.* *pp*

Très vif

p bien chanté *cresc.* *pizz.* *arco*

cresc. *f*

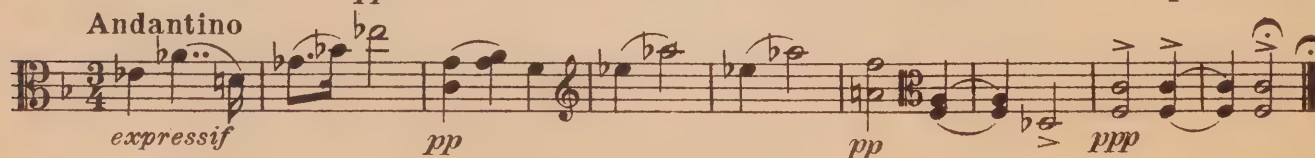
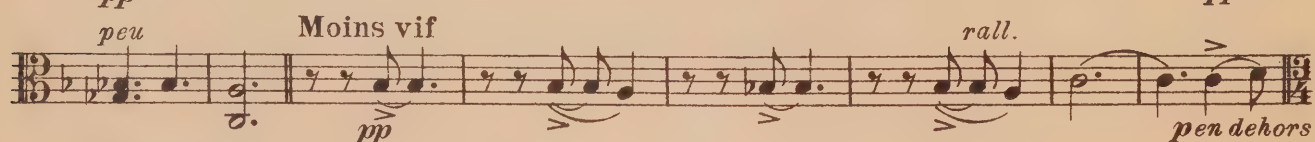
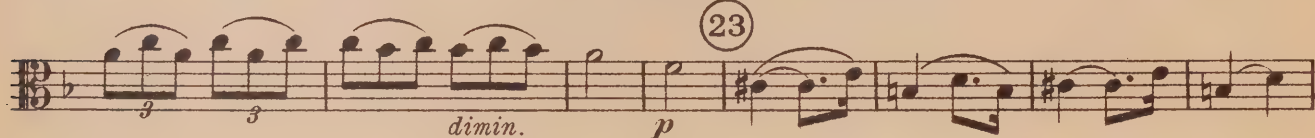
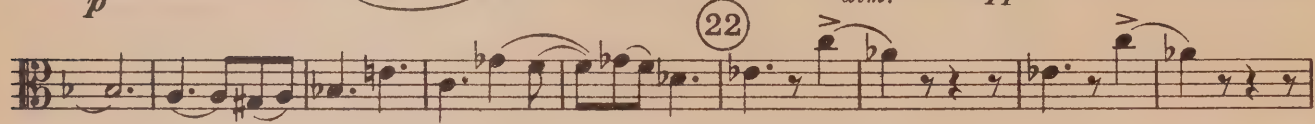
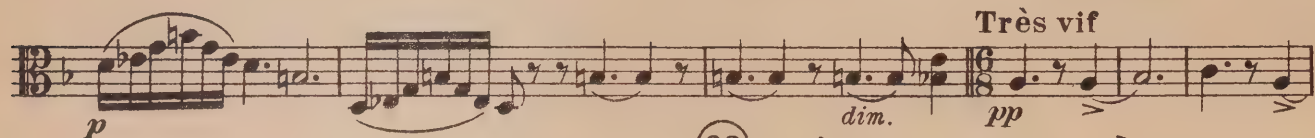
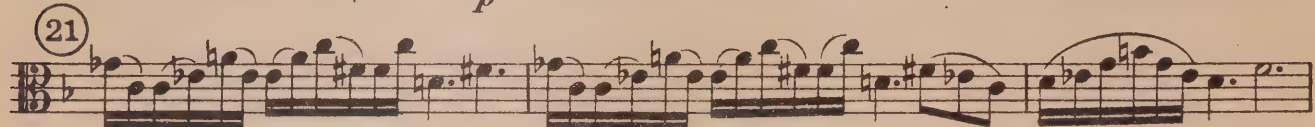
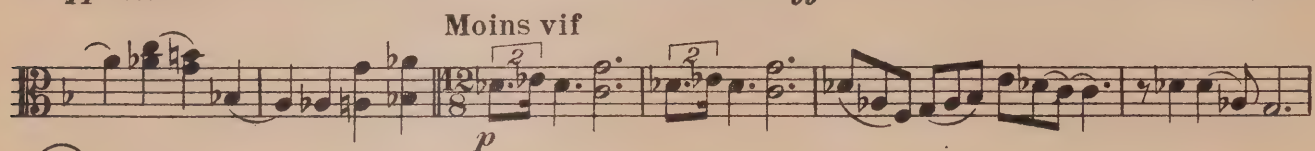
(18)

(19) *cedez peu à peu - rit* **Allegro moderato**

pp *pp*

1

Alto



III

Zortzico

Assez vif, mais dans un mouvement tranquille

Vcelle.

p *sfz* *expressif*

Vcelle.

sfz *dim.* *p* *cresc.*

f *dim.* *p*

pp *pizz.* *arco* *p*

cresc.

f *dim.* *p* *sfz* *p*

pp

pp *pizz.* *arco* *pizz.* *arco* *p* *cresc. molto*

Allegro molto

ff

pizz.

arco *pizz.* *ff*

Alto

arco
mp cresc.

ff dim.

(29) p

pizz. arco pizz. 1 arco

pp 1 1

pp

Allegretto

pp

(30) marqué

Allegro molto

pp 1 p > cresc.

f ff

(31)

pizz.
 arco
 (32)
 pizz.
 arco
 ff
 ff
 pizz.
 arco rall. - - - - - rall. - - - - - Tempo I, assez vif
 dim. p
 p
 p
 expressif
 sfz
 (33)
 p
 p
 (34)
 cresc. f
 dim. p
 sfz = p
 cresc. f
 cresc. ff
 (35)
 ff
 sfz pp
 Allegro
 Andante
 f
 marqué
 dim.
 pizz.
 arco
 3 à la pointe
 ff
 ff

IV

Andante quasi lento

p expressif *sfz* *p*

pp *pp* *sfz dim.* *p* *sfz dim.*

(36)

p *cresc.* *f*

sfz bien chanté *cresc.*

(37)

f *pp tres expressif*

Allegretto

pizz. *arco*

pp *p*

cresc.

(38)

f marqué *sfz marqué* *p*

Andante quasi lento

sfz *p* *pp*

(39)

sfz dim. *sfz dim.* *p* *3* *cresc.*

f *dim.* *sfz bien chanté* *cresc.*

f *marqué dim.* *p marqué*

Allegretto

p *cresc.* *f*

ff *marqué³* *dim.* *sfz très expressif en dehors* *p*

p *sfz* *p* *sfz*

Andante, quasi lento

p *sfz* *cresc.* *f* *dim.* *sfz*

p *pp* *pp*

dim. *p* *pp*

Enchaînez

Alto
V
Final

Allegro moderato

p simple et chanté

p

cresc.

cresc. molto *ff* *ff* *ff*

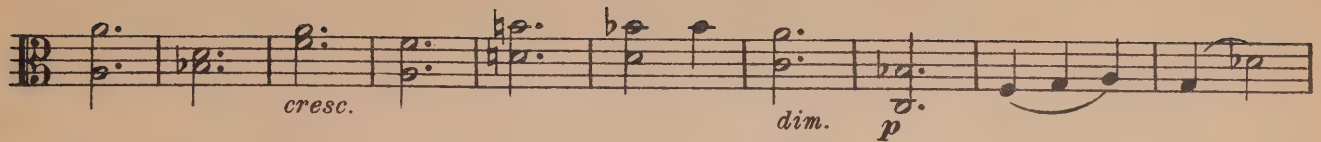
Vif

sfz p

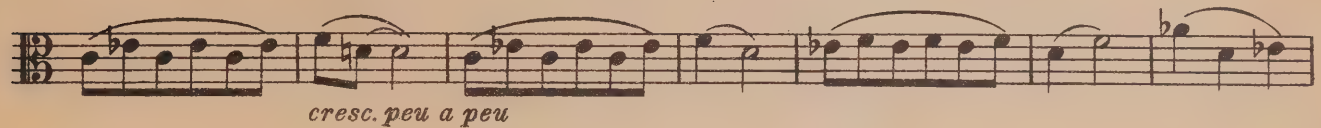
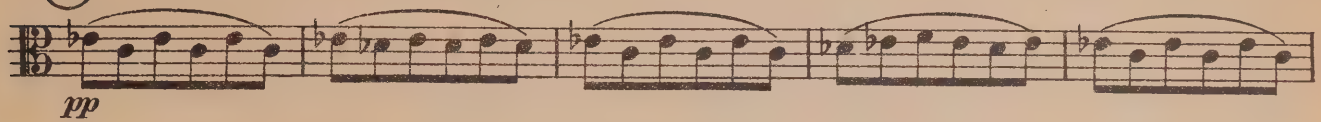
p

43

44



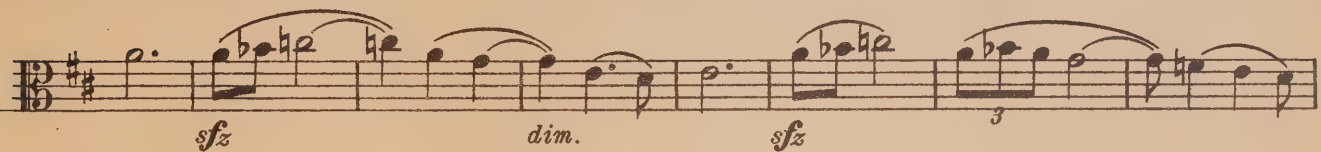
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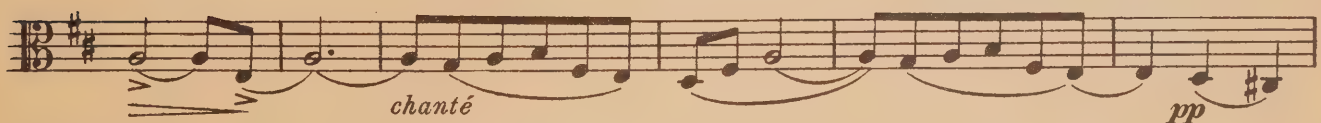
(46)



Allegro moderato



(47)



Andantino mosso

p *cresc.* *très marqué* *f* *cresc.* *ff*

dim. *très marqué* *6* *6* *dim.*

cresc. *f* *dim.* *p*

6 *6* *6* *6* *p*

3 *3* *cresc.* *cresc.*

ff *très marqué* *p* *expressif* *cresc.* *f* *dim.* *p*

pp *3* *pp* *p* *Allegro moderato* *pizz.*

1 arco *pizz.* *arco*

b *p* *51* *cresc.* *sfz expressif* *dim.*

p *cresc.* *cresc. molto* *52*

ff *ff* *ff*

Vif

sfz p

cresc.

(53)

f très marqué

rall. a tempo

cresc. molto

(54)

ff en dehors

ff

ff

ff

dim.

(55)

dim. p cresc. dim.

rall. rall. poco a poco

pp

1

cresc.

pizz.

f ff ff fff

UNIVERSITY OF TORONTO
FACULTY OF MUSIC
LIBRARY

Cello

JOAQUIN TURINA

QUATUOR

pour

Deux violons, alto et violoncelle

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QUATUOR

Violoncelle

I

Prélude

Joaquin Turina

Andantino $\text{♩} = 60$

ff pizz. f ff pp p en dehors

et très expressif cresc. f dim.

① p pp

② cresc. pp cresc. molto

f dim. p pp

Allegretto pp

③ sfz sfz dim. p

pp f

④ pizz. arco ff p cresc. f

⑤ pizz. dim. 1

Violoncelle

[illegible]

II

Allegro moderato

Très retenu

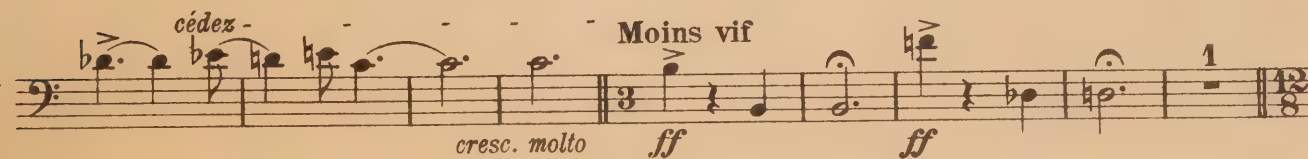
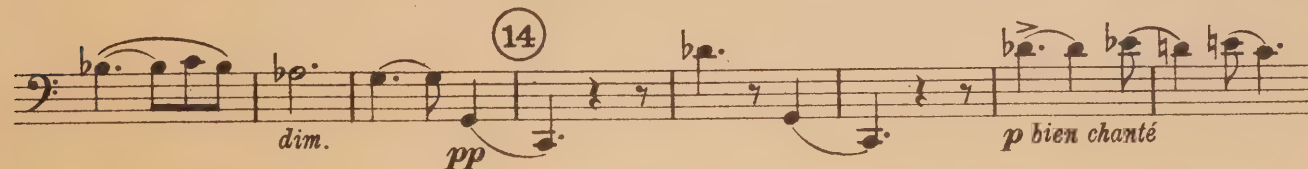
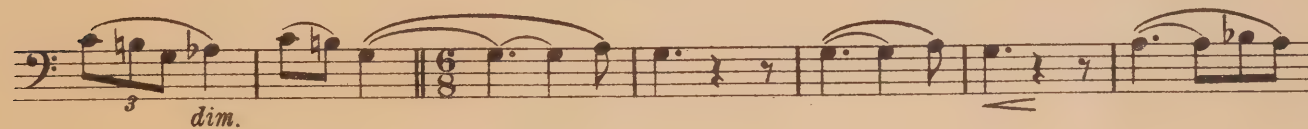
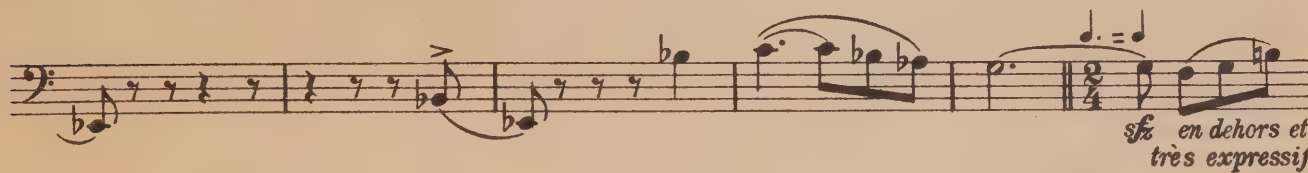
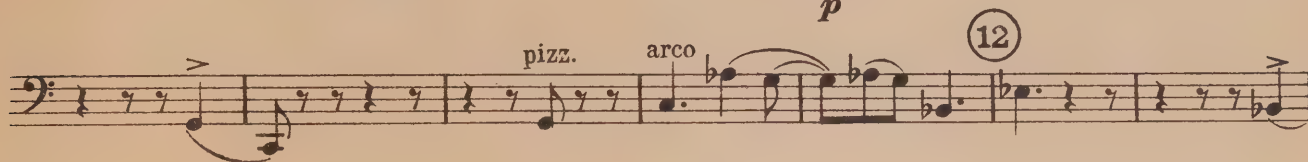
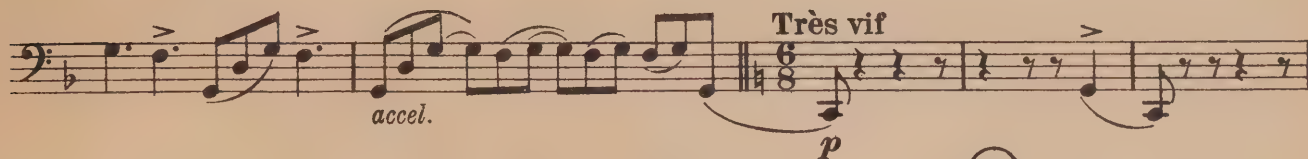
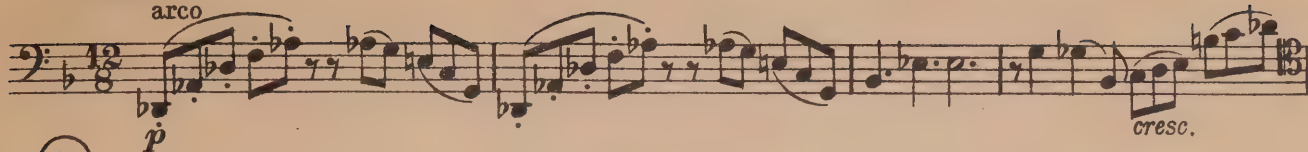
a tempo

The third system of the musical score for 'L'Espresso' consists of three staves. The first staff begins with the tempo marking 'a tempo' and the dynamic 'ff'. It features a series of eighth and sixteenth notes, with a triplet of eighth notes marked with a '3'. The second staff starts with a 'dim.' (diminuendo) marking, followed by a 'p' (piano) dynamic. It includes a circled number '10' above a measure, a 'cresc.' (crescendo) marking, and ends with a 'ff' (fortissimo) dynamic. The third staff begins with 'a tempo' and 'pp' (pianissimo) dynamics, followed by a 'pizz.' (pizzicato) marking. It contains several triplet markings over eighth notes and concludes with a double bar line and the number '12'.

Violoncelle

3

Moins vif
arco



Violoncelle

[illegible]

Violoncelle

5

Moins vif
arco

(21) *p* *cresc.*

dim. *pp* **Très vif**

(22)

sfz en dehors

(23) *cresc.*

dim. *pp*

dim. *pp* cédez peu a peu - (24)

Moins vif *p en dehors* *rall.* - *Andantino* *pp*

pp *ppp*

III

Zortzico

Assez vif, mais dans un sentiment tranquille

p *cresc.* *sfz* *cresc.* *en dehors* *f* *dim.* *p* *expressif* *expressif* *sfz* *pp* *p* *sfz* *p* *pp* *Allegro molto* *ff* *pizz.* *arco* *ff passionné* *pizz.* *arco* *pp*

Violoncelle

7

cresc. *f* *dim.* (29) *p*
p bien chanté *pp*
Allegretto 1 (30) *pp* 3 3 3
marqué *p*
Allegro molto *p* *cresc.* *f* *ff*
 (31) *pizz.* *arco* *ff passioné*
 (32) *ff* *ff* *dim.* *rall.* *p*
Tempo I, assez vif *pizz.* *arco* *p*
cresc. 1

Violoncelle

33 *pizz.* *arco* *p* *p*

34 *sf* *f* *p* *pizz.* *arco* *sf* *cresc.* *ff*

35 *ff* *sf*

Allegro *Andante* *pp* *f* *dim. p* *ff* *3* *ff*

IV

Andante, quasi lento

Alto *p* *sf* *sf* *marqué*

3 *pp* *pp* *sf* *dim. p* *marqué*

36 *sf* *dim.* *p* *cresc.* *f* *dim.*

p *cresc.* *f*

37 *dim.* *pp* *p très expressif*

Violoncelle

9

Allegretto

Andante, quasi lento

Allegretto

Andante, quasi lento

Violoncelle

V

Final

Allegro moderato

Alto

p

pizz.

p

arco

p

cresc.

cresc. molto

pizz.

ff

arco

ff

pizz.

arco

pizz.

Vif

Von.

arco

p

Von.

p

cresc.

dim. p

pp

cresc. peu a peu

cresc. molto

f

cresc.

43

44

45

46

Violoncelle

11

Allegro moderato

Musical score for Violoncelle, **Allegro moderato**. The score consists of five staves. The first staff begins with a treble clef and a key signature of one sharp (F#). It features a *pizz.* (pizzicato) section marked *pp*. The second staff continues the melody. The third staff includes a circled measure number (47) and a *cresc. molto* (crescendo molto) marking, leading to a *ff* (fortissimo) section. The fourth staff is marked *p* and *chanté* (cantabile). The fifth staff is marked *p en dehors* (piano en dehors).

Andantino mosso

Musical score for Violoncelle, **Andantino mosso**. The score consists of five staves. The first staff begins with a treble clef and a key signature of one sharp (F#). It features a *pizz.* (pizzicato) section marked *p*, followed by a *cresc.* (crescendo) marking. The second staff includes a circled measure number (48) and a *très marqué* (très marqué) marking, leading to a *f* (forte) section. The third staff is marked *pizz.* and *arco* (arco), with a *cresc.* marking. The fourth staff includes a circled measure number (49) and a *dim.* (diminuendo) marking, leading to a *f* section. The fifth staff is marked *p* and *marqué* (marqué). The sixth staff includes a circled measure number (50) and a *ff* (fortissimo) marking, leading to a *très marqué* section. The seventh staff is marked *ff* and *très marqué*, followed by a *dim.* marking. The eighth staff is marked *p* and *cresc.* (crescendo), leading to a *f* section. The ninth staff is marked *p* and *cresc.* (crescendo), leading to a *f* section. The tenth staff is marked *p* and *cresc.* (crescendo), leading to a *f* section. The eleventh staff is marked *p* and *cresc.* (crescendo), leading to a *f* section. The twelfth staff is marked *p* and *cresc.* (crescendo), leading to a *f* section. The thirteenth staff is marked *p* and *cresc.* (crescendo), leading to a *f* section. The fourteenth staff is marked *p* and *cresc.* (crescendo), leading to a *f* section. The fifteenth staff is marked *p* and *cresc.* (crescendo), leading to a *f* section. The sixteenth staff is marked *p* and *cresc.* (crescendo), leading to a *f* section. The seventeenth staff is marked *p* and *cresc.* (crescendo), leading to a *f* section. The eighteenth staff is marked *p* and *cresc.* (crescendo), leading to a *f* section. The nineteenth staff is marked *p* and *cresc.* (crescendo), leading to a *f* section. The twentieth staff is marked *p* and *cresc.* (crescendo), leading to a *f* section.

Allegro moderato

Alto

Violoncelle

pizz. *p* 1 *p* 1 *arco* *p*
cresc. *sfz en dehors bien chanté* *dim.* 51
p *cresc.* 52 *cresc. molto* *pizz.*
arco *pizz.* *arco* *pizz.* *acrob*
Vif *sfz* *p* *cresc.* 53
cresc. *f* *rall.* *a tempo*
cresc. molto 54 *pizz.* *arco* *ff*
ff *ff* *dim.* *dim.*
 55 *pp* *cresc.* *dim.* *p* *cédez peu a peu*
rall. peu a peu *a tempo* *pp* 1
f *ff* *pp* *pizz.* *ff* *fff*

EXTRAIT DU CATALOGUE

Georges AURIC	Adieu ! New-York Fox-trot	piano à 2 mains
	— le même — 4 —	
	Joues en feu, 3 poèmes de R. Radiguet	chant et piano
	Trois pastorales	piano à 2 mains
	Quatre Poèmes de Georges Gabory	chant et piano
Alfred BACHELET	Berceuse	piano à 2 mains
	Humoresque	—
Conrad BECK	Danse	—
	Sonatine	flûte et violon
	—	violoncelle et piano
	Trio	violon, alto, violoncelle
Alfred BRUNEAU	Requiem pour soli et chœurs	partit. piano et ch.
	Trois Lieds de France (Catulle Mendès)	chant et piano
Henri BUSSET	La Brume, chœur mixte à 4 voix	chant et piano
	Comprends-moi	—
	Entre les pages d'un vieux livre	—
	La Perle noire	—
	Pièce romantique	violon et piano
Jean CARTAN	Quatuor	2 violons, alto, violoncelle
	Trois poésies de François Villon	chant et piano
JACQUES-DALCROZE	Premières Rondes enfantines (illustrées)	—
V. DAVICO	Trio	violon, violoncelle, piano
Klaude DEBUSSY	Nocturne (revu par Philipp)	piano à 2 mains
	— (arrangé par J.M. Jacquet, revu par H. Renié)	harpe
	— (arrangé par P. Bazelaire)	piano et violon
	— (arrangé par P. Bazelaire)	piano et violoncelle
	Trois Mélodies	
	I. Belle au Bois dormant (V. Hyspa)	chant et piano
	II. Voici que le Printemps (Paul Bourget)	—
	III. Paysage sentimental (Paul Bourget)	—
Marcel DELANNOY	Rigaudon	piano à 2 mains
Louis DIEMER	Prélude pastoral	— 2 —
Louis DUREY	Carillons	piano à 4 mains
	Neige	—
	— les mêmes —	orchestre
	Premier quatuor	2 violons, alto et violoncelle
	Deuxième quatuor	2 violons, alto et violoncelle
	Chansons basques, poèmes de Jean Cocteau	chant et piano
Camille ERLANGER	Au Rosenberg	piano à 2 mains
	Sérénade carnavalesque	—
	Allée des marronniers	chant et piano
	La Belle et le Chevalier	—
	Chaine de roses	—
	Colette	—
	Essaim de rêves	—
	J'ai dit à mon cœur	—
	La légende des vers luisants (2 tons)	—
	Mon clocher	—
	Le Noël du loup	—
	Paysage	—
	Poèmes russes. (Catulle Mendès)	
	I. Aubade (2 tons)	chant et piano
	II. Les larmes humaines (2 tons)	—
	III. Printemps, (2 tons)	—
	IV. Les seuls pleurs, (2 tons)	—
	V. L'Ange et l'Âme, (2 tons)	—
	VI. Fedia, (2 tons)	—
	Sérénade	—
P. O. FERROUD	The Bacchante (blues)	piano à 2 mains
Félix FOURDRAIN	Danse des lutins	flûte et piano
Alex. GEORGES	A la dérive	chant et piano
	Est-il donc bien vrai	—
Edmond GROND	Jeanne d'Arc, drame lyrique	part. piano et chant
	Angelus	piano et violon
Edouard GUILLOT	Doines et Chansons	chant et piano

Tibor NARSANYI	Cinq préludes brefs	piano à 2 mains
	Fox-trot	—
	Nonette	flûte, hautbois, clarin. basson, cor et quatuor à cordes
	Quatuor	2 violons, alto, violoncelle
	Sonate	violon et piano
	—	violoncelle et piano
Arthur HONEGGER	Quatuor	2 violons, alto, violoncelle
	— (arrangé par J. Larmanjat)	piano à 4 mains
	Sept pièces brèves	— 2 —
	Sonate	alto et piano
	—	violoncelle et piano
	Sonatine	2 violons seuls
Maurice JAUBERT	Elpenor (J. Giraudoux)	chant et piano
	Six inventions	piano à 2 mains
Raoul LAPARRA	Lieds de notre amour	chant et piano
Jacques LARMANJAT	Ecrit dans une cuisine (Paul Fargue)	chant et piano
	Valse	piano à 7 mains
Franz LENAR	Amour	chant et piano
Nicolai LOPATNIKOFF	Gavotte	piano à 2 mains
Albéric MAGNARD	A Henriette	chant et piano
F. MALIPIERO	La Siesta	piano à 2 mains
Bohuslav MARTINU	La Danse	—
	Duo	violon et violoncelle
	Quintette	2 violons, 2 altos et 1 violoncelle
Georges MIGET	Les Chrysanthèmes d'or (José Bruyr)	chant et piano
	—	—
	La Sègue	piano à 2 mains
Marcel MINALOVICI	Chansons et Jeux (Cantece si jocuri)	chant et piano
	Chindia	piano à 2 mains
	Quatre Caprices	—
	Sonatine	hautbois (ou violon) et piano
Darius MILHAUD	Le bœuf sur le toit	piano à 4 mains
	— avec cadence de A. Honegger	violon et piano
	Caramel mou (chant ad lib.)	piano à 2 mains
	Chansons bas, 8 poèmes de Stéphane Mallarmé	chant et piano
	Enfantines doigtées par Marguerite Long	piano à 4 mains
	Printemps I, II, III.	— 2 —
	Printemps IV, V, VI.	—
	Tango des Fratellini	—
	Trois poèmes de Jean Cocteau	chant et piano
Francis POULENC	Le Bestiaire ou le Cortège d'Orphée	chant et piano
	— le même —	ch. et petit orchestre
	Les Cocardes, 3 poèmes de Jean Cocteau	chant et piano
Manuel ROSENTHAL	Cinq chansons juives	chant et piano
	Saxophon 'Marmalade	saxophone alto mi b et piano
	Valse des pêcheurs à la ligne	piano à 2 mains
Erik SATIE	Belle excentrique	— 4 —
	Petites danses pour le Piège de Méduse	orchestre
	Premier Menuet	piano à 2 mains
	Quatre mélodies	chant et piano
	Rêverie	piano à 2 mains
	Socrate, drame symphonique	partit. piano et chœur
	Trois petites Pièces montées	piano à 4 mains
Florent SCHMITT	Petites Musiques	piano à 2 mains
	Sur cinq notes	— 4 —
Erwin SCHULHOFF	Boston	— 2 —
Alexandre TANSMAN	Cinq Mélodies (Anna Leonora Tansman)	chant et piano
	Deux Pièces (I. Berceuse. - II. Burlesque.)	piano à 2 mains
Claude TERRASSE	Morceau de l'Accordeur	—
	Trio humoristique	violon, alto et violoncelle
	Vingt-quatre petites Pièces	piano à 2 mains
Paul VIDAL	Paris et Hélène, (de Gluck)	chant et piano
Jean WIENER	Rêve	piano à 2 mains
Divers	Treize Danses recueil pour piano	—

